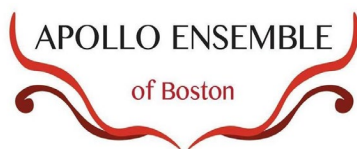


~ The Apollo Ensemble of Boston ~
Mendelssohn's Scottish Symphony



The Apollo Ensemble of Boston
Elias Miller, Music Director

Saturday, 18 May 2024 at 7:30PM
St. John's Episcopal Church, Boston, MA



Violin I

Aidan Ip, Concertmaster (M)
Audrey Ma, Concertmaster (B, V)
Eun Joo Ahn
Lorenzo Gallegos
Matthew Lamb
Finnian Long
Andrew To
Mary Davis

Violin II

Qiyang Xing, Principal
Anne McKee
Tiffany Rice
Richard Clark
Anant Maheshwari
Nicholas Barbier
Shu-Hong Lin
Yoko Nakatani
Jennifer Winiarski

Viola

Sean Lee, Principal
Shinwoo Kwun
John Harry Clark
Lucy Caplan
Jeff Bigler
David Budil
Emily Erickson
Al Leisinger
Vincent Francis
Eithan Shin

Cello

Wheeler Jarvis, Principal
Enrique Hernandez
Sophie Paul
Amy Nolan
Caroline Tally
Sam Marder
Isaac Witte
Guillermo del Angel

Bass

Justin Cao, Principal
Martha Davis
Lindy Billhardt
Rebecca Pasley
Abby Hau
Brian Choy

Flute

Michael Tabak (B, M)
Courtney Regester (V)
Emilia Lew

Piccolo

Courtney Regester (B)

Oboe

Joel Bard (M)
Mia Fasanello (B, V)

Clarinet

Danby Cho (M)
Max Reed (B, V)

Bassoon

Shu Satoh (M)
Zoe Beck (B, V)

Contrabassoon

Dawn Peterson (B)

Horn

William Prince (M)
Jack Krugman (B)
Holly Fullerton (V)
Kasim Khan

Trumpet

Dan Hein (M)
Caylan Laundrie (B)

Timpani

Eric Cortell (B, M)

Triangle

Sayuri Miyamoto (B)
Eric Cortell (V)

Assistant Conductor

Reuben Stern

Orchestra Manager

Michael Tabak

B = Principal on Brahms

V = Principal on Vaughan Williams

M = Principal on Mendelssohn

The Apollo Ensemble of Boston

Elias Miller, Music Director

~ Program ~

Variations on Theme by Haydn

Johannes Brahms

Theme. Chorale St. Antoni. Andante (1833-1897)

Variation I. Poco più animato (Andante con moto)

Variation II. Più vivace (Vivace)

Variation III. Con moto

Variation IV. Andante con moto (Andante)

Variation V. Vivace (Poco presto)

Variation VI. Vivace

Variation VII. Grazioso

Variation VIII. Presto non troppo (Poco presto)

Finale. Andante

The Lark Ascending

Ralph Vaughan Williams

(1872 – 1958)

Aidan Ip, *Violin*

Reuben Stern, *Conductor*

~Intermission~

Symphony No. 3 in A minor (Scottish)

Felix Mendelssohn

I. Andante con moto – Allegro un poco agitato (1809 – 1847)

II. Vivace non troppo

III. Adagio

IV. Allegro vivacissimo – Allegro maestoso assai

~ Program Notes ~

Haydn Variations

Johannes Brahms (1833–1897) composed *Variations on a Theme by Joseph Haydn* in 1873. The work's Bb major theme is based on a "Chorale St Antoni," which Brahms discovered in a work for wind ensemble attributed to Joseph Haydn. Scholars have since concluded that the wind ensemble piece is not by Haydn at all; it was common at the time for music publishers to promote sales of works by lesser-known composers by attributing them to more famous composers. Some sources suggest that composer Ignaz Pleyel may have written this melody as part of a divertimento.

There is, however, an actual quote from Haydn's music in the piece. Near the end of the finale, Brahms quotes a passage from the second movement of Haydn's *Symphony No. 101* ("The Clock").

The piece contains the theme, eight variations, and a finale. Brahms conducted the work's premiere on November 2nd, 1873 with the Vienna Philharmonic Orchestra.

The Lark Ascending

Inspired by Georgette Meredith's 1881 poem "The Lark Ascending," Ralph Vaughan Williams (1872–1958) wrote a piece by the same name for violin and piano in 1914. After the conclusion of World War I, Vaughan Williams reworked the piece for orchestra. It is this orchestral version that is most frequently performed today.

Vaughan Williams' wife, Ursula, wrote that in *The Lark Ascending*, Vaughan Williams had "taken a literary idea on which to build his musical thought ... and had made the violin become both the bird's song and its flight, being, rather than illustrating the poem from which the title was taken."

At the top of the score, Vaughan Williams wrote out twelve lines from Meredith's poem:

*He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.*

*For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup
And he the wine which overflows
to lift us with him as he goes.*

*Till lost on his aerial rings
In light, and then the fancy sings.*

Vaughan Williams wrote the piece for violinist Marie Hall and dedicated it to her. She premiered both versions of the piece: the sonata version for violin and piano on December 15, 1920, and the orchestral version with the British Symphony Orchestra on June 14, 1921.

Symphony No. 3, “Scottish”

Felix Mendelssohn (1809–1847) conceived of and started writing his *Symphony No. 3, “Scottish”* during his visit to Scotland in 1829. Mendelssohn was initially inspired to write the piece upon visiting the ruins of Holyrood Chapel in Edinburgh on July 30 that year. Mendelssohn wrote, in a letter to his family:

“In the deep twilight we went today to the palace where Queen Mary lived and loved... The chapel below is now roofless. Grass and ivy thrive there and at the broken altar where Mary was crowned Queen of Scotland. Everything is ruined, decayed, and the clear heavens pour in. I think I have found there the beginning of my ‘Scottish’ Symphony.”

Mendelssohn also wrote his famous *Hebrides* overture (“*Fingal’s Cave*”) during this trip, completing it without issue, but he struggled to make progress on the symphony and set the piece aside in 1831. Mendelssohn resumed work on the symphony in 1841 (or possibly in 1840) and completed the piece in 1842. Mendelssohn himself conducted the work’s premiere in the Leipzig Gewandhaus on March 3, 1842. Though it was the last of his five symphonies to be completed, because it was the third to be published, it is known today as his “Symphony No. 3.”

The symphony is scored in four connected movements. Mendelssohn marked the movements to be performed as a single connected work, without breaks. The theme in the second movement is written in the style of Scottish folk music, and the finale is inspired by Scottish folk dance. The majestic *Allegro maestoso* assai that ends the finale is written as a victory hymn, which references the tone of the ballad that opens the work’s first movement.

~ Biographical Notes ~

Violin Soloist:

Violinist **Aidan Ip** is quickly establishing himself as a rising star in the classical music world. A devoted chamber musician, Aidan has studied quartet repertoire with members of acclaimed ensembles including the Jupiter, Pacifica, Tokyo, and Vermeer String Quartets. In 2019, he studied at Music Academy of the West where he was coached extensively by the world-renowned Takács Quartet. Aidan has also spent summers studying as an orchestral fellow at Aspen and the Tanglewood Music Center. In his study of the solo repertoire, Aidan has had opportunities to play in masterclasses for leading soloists including James Ehnes, Jennifer Koh, and Vadim Repin. Most recently he performed works by Bach and Ysaÿe at Carnegie Hall.

Aidan is a graduate of the University of Michigan where he studied with Professor Danielle Belen. Currently based in Boston, he recently completed his Master's degree at the New England Conservatory with Ayano Ninomiya. Aidan plays a violin made in 1774 by Tomaso Eberle.

Conductor:

Personal connection, identities, and the human capacity for empathy guide the music-making of young conductor **Reuben Stern**. Active in the Greater Boston area, they are the founder and music director of the Boston Orchestra Book Club, a volunteer ensemble dedicated to breaking down barriers to entry in orchestral music for players, composers, and audience members alike. Reuben also serves as assistant conductor for the Apollo Ensemble, conductor of the Harvard Medical School Chamber Music Society, and has cover conducted for the Eureka Ensemble and Longwood Symphony Orchestra. They recently guest conducted the American Modern Ensemble and Mostly Modern Orchestra in four world premieres. Passionate about youth music education, Reuben frequently rehearses students in the Boston Youth Symphony Orchestras and served for a year as cover conductor for the Baltimore Symphony Youth Orchestra.

Reuben completed their graduate work at the Peabody Institute under the tutelage of Marin Alsop and Joseph Young, and their undergraduate work at Harvard University, where they studied conducting with Federico Cortese; other important mentors include Aram Demirjian and Lina Gonzalez-Granados. Reuben was the second person ever to hold a three-year tenure as music director of Harvard's famed Bach Society Orchestra. They were also student conductor for the Harvard-Radcliffe Orchestra from 2017 to 2019. Reuben holds a bachelor's degree in mathematics from Harvard University. As a mathematician, they are interested in homotopical structures in topology and geometry.

Conductor:

Music Director of the Apollo Ensemble of Boston since 2018 and Principal Conductor of the Upbeat New Hampshire Youth Orchestra since 2022, **Elias Miller** has established a reputation as a leading young conductor and orchestra builder. He has worked with numerous orchestras across the United States including the New York Philharmonic, the Minnesota Orchestra, the Nashville Symphony, the Buffalo Philharmonic Orchestra, and the Albany Symphony, assisting notable conductors such as Giancarlo Guerrero, Juanjo Mena, JoAnn Falletta, Scott Yoo, Carlos Miguel Prieto, Eun Sun Kim, and many more. Miller made his Carnegie Hall debut in the fall of 2023 guest conducting the New York International Symphony Orchestra. His other 2023-24 engagements include work with the Nashville Symphony and the Minnesota Orchestra, five masterworks programs with the Apollo Ensemble, and several concerts with Upbeat New Hampshire. Summer 2024 will see Miller conduct two more programs with the Apollo Ensemble and return to the Colorado College Summer Music Festival as its assistant conductor.

An active conductor of opera and oratorio, Miller conducted Festival Theater Hudson's inaugural performance: a staged production of Wagner's *Die Walküre* (Act I) in 2021 and co-conducted a production of Philip Glass' *La Belle et la Bête* at the University of Houston's Moores Opera Center in 2022. Between 2016 and 2019, Miller led the Harvard Early Music Society

in several premieres of operatic works including the Boston premiere of J.A. Hasse's *Alcide al Bivio*, the North American premiere of Telemann's 1745 *Johannespassion*, and the North American premiere of J.A. Hasse's *Sanctus Petrus et Sancta Maria Magdalena*. Miller has also conducted performances of operas by Gluck, Stravinsky, William Grant Still, and Gilbert & Sullivan and has served as Opera Saratoga's assistant conductor.

A distinguished pianist and cellist, Miller has performed solo recitals in the United States and in Europe on both instruments and has worked as a vocal coach and rehearsal pianist on many operatic productions. He holds degrees from Harvard University (A.B. in Music, summa cum laude) and the University of Michigan (M.M. in Orchestral Conducting) and completed his postgraduate studies with Mark Stringer at the University for Music and Performing Arts, Vienna.

Summer 2024 Season

Beethoven's Pastoral Symphony

Saturday, July 13, 2024 at 1:00PM

(Rain Date: Sunday, July 14)

Great Brook Farm State Park pavilion
165 North Road, Carlisle, MA

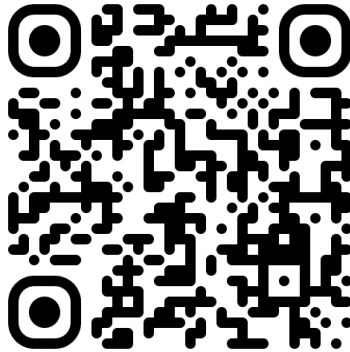
Sibelius' Second

Saturday, August 17, 2024 at 1:00PM

(Rain Date: Sunday, August 18)

Great Brook Farm State Park pavilion
165 North Road, Carlisle, MA

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The Apollo Ensemble of Boston is incorporated in Massachusetts as a non-profit 501(c)(3) tax-exempt organization. Your donation is tax deductible to the extent allowed by law.

A Note of Thanks~

Elizabeth Cai and Community Music Center Boston for the use of their school as a rehearsal venue.

Carmen and St. John's Episcopal Church for the use of their sanctuary as a rehearsal venue.

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